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AUTUMN EQUINOX 1934

THE IMMORTALITY OF THE SOUL IN THE PLATONIC DIALOGUES

The immortality of the soul is fully demonstrated by Plato in three of the Socratic Dialogues: the *Phaedo*, the *Phaedrus*, and the *Republic*. The subject is also touched upon in the *Meno*.

I. THE PHAEDO

In this dialogue Socrates is represented as conversing in prison with a number of his friends and followers who have been in the habit of visiting him daily during his imprisonment. It is the last day of his life, and they are filled with wonder at his joyful serenity in face of death. The subject of immortality is introduced by a message sent by Socrates to one of his friends, Evenus: "Say I would have him come after me if he be a wise man, and not tarry." The meaning of this message is not at first understood by those present, and this leads to discussion upon the "philosophic death."

Four main proofs of the soul's immortality are given; the first has to do with the relation of the soul to the physical body which, in common with the things of nature, is subject to continual change; whereas the soul, in contrast to this, is unaffected by physical change. The second shows that the soul, as possessing innate ideas, must pre-substist the body. The third demonstrates that the soul is not an effect of the order in the body in the manner that harmony is an effect of the order in a musical instrument, but is the exempt, unitive cause of the body, and must continue to substist unaffected by the death of the body. The fourth has as its starting-point the doctrine of eternal, changeless Ideas and Principles which do not admit of their contraries; it demonstrates that the soul is a life-giving principle which cannot admit of its contrary, death, and which, therefore, is immortal.

The message sent to Evenus provokes from Simmias, one of those present, an expression of surprise that Socrates, as he concludes, should advocate suicide. Socrates explains that it is not right for a man to take his own life, but that every philosopher may be said to endeavour to die in some measure to the body while still in body. He points out that, as they are already aware, the philosopher is chiefly occupied with the things of the soul and with the attainment of wisdom; for his soul explores the realm of intellect, retiring within itself and reasoning; and that this is best accomplished when the soul is undisturbed by bodily sensations such as hearing, sight, and pain, and by emotions such as pleasure and annoyance.

In this intellectual sphere, he says, subsist true justice, beauty, goodness, and the like which, being invisible and above quality, are imperceptible to the senses, and which must be contemplated in their purity by the soul itself, free from bodily distractions.

Those who attempt to understand and live in this realm, cultivate fortitude and temperance and the other virtues. In the present life those come nearest to pure knowledge who remain pure in soul until God sets them free from body, and they know the Light of Truth Itself. Such men may be rightly said to study how to die, and by these of all men is death least to be feared.*

Cebes then asks whether the human soul continues to live as a unity after the death of the body, or whether it is dispersed like smoke, and is nowhere. This point is considered first by means of an argument based on the tradition that human beings are said to return to this world from the world of the departed: in other words, that the living are produced from the dead. If this be true, our souls must go to Hades in order to return thence.

By way of investigation into the truth of this tradition, instances are taken from various classes of corporeal things which are subject to generation, and consequently to perpetual change. It is pointed out that in all such cases conditions which have a

* "But it is here necessary to observe that there are three energies of the soul; for it either converts itself to things subordinate and acquires a knowledge of sensibles; or it converts itself to itself, and sees all things in itself, because it is an omniform image containing the reasons of all things; or it extends itself to the intelligible and beholds Ideas." (Thomas Taylor.)

contrary are produced from their contrary—for example, if something becomes colder, it does so after having been warmer; if greater, after having been smaller; if something awakens, it does so after sleep. And just as the conditions of sleeping and waking alternate, so must conditions of life and death, which are contraries; therefore the living must be produced from those who were dead, and the dead from those who were alive. It is further shown that such alternation of opposite conditions must obtain in time and space, otherwise since generation continually directs all things from one kind of condition into its contrary, all things would at last enter one condition and there remain, ceasing any longer to be produced; for example, if there were such a thing as falling asleep, but no such thing as awakening, all things would eventually sleep; and if things dead remained in that state, the time would come when nothing in the world would be left alive.

This conclusion is accepted, and Simmias then asks for a demonstration of the doctrine of reminiscence, which he has heard but has forgotten, according to which the soul enters this world possessing innate knowledge which it must have acquired before it came.

Socrates begins by showing him that in remembrance there is an awareness of something which has been formerly known, and that this awareness is aroused by an association of likeness or unlikeness to the thing remembered. If it is aroused by likeness, there must simultaneously be an awareness of the degree in which that which arouses the memory falls short of the thing remembered. This is admitted, and Socrates leads his hearers on to the consideration of abstract ideas, choosing as an example the idea of equality. He asks them how they can have arrived at an understanding of what equality is in itself, since among material things which have qualities in common, such as stones or logs, there is sometimes equality and sometimes inequality, whereas abstract equality is always the same, and real equals never appear at one time equal and at another time unequal.

It is then agreed that the only means of perceiving that material things always fall short of abstract equality must be through some knowledge possessed before the time when, on gaining our first sensible knowledge of material things, we perceived that they aimed at abstract equality, but failed to reach it. But

this implies that some knowledge of abstract equality is possessed prior to our use of the senses, and that we must therefore be born with this knowledge, as well as with the knowledge of other eternal Ideas—of the Beautiful Itself, the Just, the Good, the Holy, and the Idea of Being.

It is clear that we are not consciously in possession of this knowledge, because we cannot give reasons for the failure of corporeal things to attain to our innate standards; hence we must forget this knowledge at birth, and gradually arrive at the remembrance of it through the process we name learning.

Again, the soul must have received this knowledge either before or after the birth of the body, or at the moment of its birth. If received at the moment of birth it must simultaneously be lost—an unreasonable conclusion; if received after birth, we should be conscious of receiving it: therefore it must be in the soul before birth.

It follows also that if Goodness, Beauty, Justice, and every other essential Idea have real being and a prior subsistence in our soul (because it is to them that we refer our sense-perceptions of material things), the soul also subsists prior to the body. This conclusion is accepted by all as most reasonable.

Cebes and Simmias, however, still have a lingering doubt lest the soul, although subsisting prior to the body, may be dissipated at the death of the body; Socrates therefore makes a further investigation with them into the nature of the soul in order to discover what kind of things can be dispersed, and whether or no the soul is of this kind.

It is agreed that compound things, being formed by composition, may again be broken up into the parts from which they were compounded; but if anything exists which is uncompounded, this cannot be broken up. The hypothesis is then put forward that things which are continually changing are compounded, and that things which remain unaffected by change are uncompounded. This opinion is investigated by taking as examples the essential Ideas previously mentioned: Being Itself, the Beautiful Itself, Justice Itself; and it is agreed that these are eternal and changeless, but that corporeal things perceptible to the senses are perpetually changing.

All things are accordingly divided into two classes: those apprehended only by thought which are changeless, and those

perceptible to the senses which are subject to change. Man is next considered, and it is seen that his body belongs to the latter class, his soul to the former.

Further confirmation is given to this conclusion from the fact that the soul becomes confused when, through the use of the body, it is brought into the world of change; but on returning into itself by means of reflection it enters the changeless world of purity, eternity, immortality, which is akin to itself; and when it is alone and continues in communion with that which is eternal and changeless, the soul knows itself as changeless; and this state is called wisdom. Thus it appears that the soul is more like the changeless than the changing.

Again, it is evident that the soul is naturally fitted to rule and govern, and the body to be subservient and to obey. Of these two offices, that of the soul as ruler is the more akin to the Divine.

Socrates finally sums up the results of these considerations in the conclusion that the soul is in the true likeness of that which is Divine, Immortal, Intellectual, Unific, Indissoluble, Unchanging; while the body is in the likeness of the human, mortal, unintellectual, multiform, dissoluble, and changing. Hence the body at death is subject to gradual dissolution, while the soul must be indissoluble and, far from being blown away or perishing on its departure from the body, passes on to the true place of the departed which, like itself, is pure and noble and invisible, and goes onward to the True and Wise God. "For the truth is that the soul which at its departure is pure, drawing after it no taint of bondage to body, and free because it has chosen not to identify itself with body, departs, gathered into itself and itself invisible, to the invisible world, divine, immortal, rational; and arriving there is free from the wanderings, ignorance, fear, wild passion, and ills of mankind, and dwells secure in bliss, as is said of the initiated, in company with the Gods.

"But the polluted, impure soul, enslaved to the body, in love with it and with bodily pleasures and desires, believing that truth is only to be found in material forms, and accustomed to hate, fear, and avoid the intellectual principle which can be reached only through philosophy, and which to the bodily eyes is dark and invisible—such a soul is fettered and weighed down by corporeal chains which continual love of body have wrought in its nature. Only the philosophic soul which loves learning

and is pure at its departure is permitted to attain to the Divine Nature.

"This is why true lovers of philosophy refrain from fleshly indulgence, calm their passions, and follow reason; for, dwelling in her, they behold and feed upon that which is true and divine. It is clear that while such a soul lives it seeks to live more truly, and after death hopes confidently to go to its own kindred and to a congenial world, freed from human ills. Such a soul need never fear lest it may be scattered or be nowhere."

All the hearers now appear to be convinced except Cebes and Simmias, who, encouraged by Socrates, bring forward in turn further problems as to the nature of the soul. Simmias puts forward the opinion that the soul may possibly be dependent on the body in the same manner as the harmony produced from a lyre is dependent on the lyre; and that an argument similar to that which Socrates had used might be employed to prove that the harmony—invisible, immortal, and heavenly—survives when the wood and strings, which are mortal and earthly, have perished.

Cebes suggests that the relation between soul and body may resemble that between a man and his garments, in that a man successively wears out many coats, but after his death the last of these survives his body; similarly the soul may use and discard in turn many bodies, and at last itself perish, although this end of the soul must be unknown to all living beings.

Before dealing with these points, Socrates warns his hearers of the dangers in the path of those unskilled in dialectic who, after frequently hearing many conflicting arguments, being unable to detect the flaws in them, conclude that all proofs are unreliable, and cease their efforts to find truth; whereas they ought rather to realize their inability to reason correctly and their need of discipline. Reverting to the previous demonstration of the soul's immortality, he obtains from them all an assent to the truth of the soul's possession and recollection of innate knowledge. Then he goes on to prove the incompatibility of this theory with the hypothesis that the soul is a harmony resulting from the co-ordination of the principles and parts of the body: for according to the former theory of recollection, the soul subsists prior to the body; whereas on the latter supposition the soul, being an effect of the co-ordination of the body, must come into existence after the body.

Simmiias then agrees that the soul cannot possibly be a particular or physical harmony; and Socrates, dealing with the same question from another point of view, shows further that an external harmony can never be independent of the elements which combine to produce it, nor can it do nor suffer anything in which these elements do not have a part, and that consequently harmony follows the elements from which it is formed, and never leads them.

Simmiias agrees that such a harmony follows the elements of which it is composed, and that its nature depends upon the degree in which its parts are harmonized, for it is more a harmony when more truly and fully harmonized, and less a harmony when less truly and fully harmonized; but that the soul does not admit of degrees.

Socrates continues, "By those who maintain that the soul is harmony what will be said concerning virtue and vice in the soul? Will they call them another kind of harmony and discord, and say that the good soul is harmonized, and being harmonized contains within itself another harmony; but that the other is discordant, and does not contain within itself another harmony?" Then he points out that since the soul cannot be more or less soul, if it is also a harmony the previous statement that harmony can be more or less harmony is contradicted; again, on the hypothesis that the soul is a harmony (vice being discord and virtue harmony), if it is maintained that one soul is not more or less soul than another, one soul can be no more virtuous nor vicious than another, which contradicts human experience. So the conclusion remains that the soul is not a particular harmony, and therefore does not follow, but leads the body. Lastly, the soul often resists the demands of the body, disciplines and controls it, thus showing its superiority. All these conclusions combine to prove that the soul cannot be an effect of the body, but must subsist in unity, prior to the body, and be the body's cause and leader.

The argument of Cebes is next refuted by Socrates, who points out that it involves the whole question of generation and corruption. He then turns their minds to the consideration of causes by relating to them his own early experiences in the search for causes which led him to the conclusion that ultimate causes must be sought not in the realm of generation, of particulars,

and successive conditions, but in the sphere of Principles, of Intellect, and of Order. Therefore in seeking any cause the first aim should be to discover some principle which seems fundamental with regard to the effect in question and then to affirm as true all that agrees with this principle, and as false all that disagrees with it.

In illustration he takes the principle of Beauty, and points out that things are beautiful not by virtue of colour or form, which are conditions, not causes, but by reason of their participation in the Principle of absolute Beauty. The same holds good of the Principles of Goodness, of Truth, and of all other absolute Ideas or Principles.

Socrates shows further that these absolute Ideas are changeless, and consequently do not admit of their opposites (for example absolute Greatness never admits of smallness), in contrast to material things whose conditions are generated from their opposites, since these only partake of the principles and are not themselves principles.

Moreover, not only do essential Ideas mutually exclude their opposites, but also particular things which are not in themselves opposed, but which participate in opposites: for example, the number 3 which participates in the principle of oddness cannot be changed into that which participates in the principle of evenness and still remain 3. So, in general, not only will opposites never participate in their opposites, but also nothing which partakes of the opposite will admit of the opposite of that which it brings, either in itself or in that to which it is brought. For example, the double, having its own opposite, is not strictly opposed to the odd, yet it will not admit of the odd in that which is doubled; similarly no fractional parts will admit the notion of the whole, although they are not opposed to the whole.

Following this line of reasoning, Socrates now shows that a more immediate cause can be assigned for any particular than the primary principle upon which it depends: for example, it can be said that the human body lives not only through the principle of life, but also through the soul which brings life to all that it possesses. Now the opposite of life is death: therefore the soul will never receive the opposite of that which it brings. The principle which does not admit of death is called the principle

of immortality. The soul therefore is immortal and imperishable, and after the death of the body, continues its life in another sphere.

Socrates inquires whether Cebes and Simmias are satisfied with the proofs given; whereupon Cebes declares that he is fully convinced, but Simmias, although unable to offer any objection, says, "I cannot see any reason for doubt in what has been said, but I still feel and cannot help feeling uncertain in my own mind when I think of the greatness of the subject and the weakness of man"*; to which Socrates replies: "You not only speak well in the present instance, but it is necessary that even those first hypotheses which we established, and which are believed by us, should at the same time be more clearly considered: and if you sufficiently investigate them, you will follow reason, as it appears to me, in as great a degree as is possible to man. And if this becomes manifest, you will no longer make any further inquiry."

He concludes by showing the further implications of this truth. "It is right, my friend, to consider this: if the soul is immortal, she stands in need of care not only in this period which we call life, but for all time, and it would seem that at this very moment he who neglects his soul is in terrible danger. For if death were the release from all, it would be a windfall for the wicked to be rid at once of their bodies, their vices, and their souls. But as it is, since the soul appears to be immortal, there can be no safety for her nor escape from evils than by attaining to the height of goodness and wisdom. For when the soul comes to Hades it will have naught but its education and nurture, from which, 'tis said, the departed one derives the greatest advantage or harm at the very beginning of his journey there. Moreover, it is said that when a man dies, the Angel of each, who has had care of him when alive, endeavours to lead him to a certain place where it is necessary that the souls should be collected after being judged, in order to proceed to Hades

* "Simmias says this in consequence of not having arrived at the summit of philosophical attainments and therefore not seeing the full force of this fifth argument of Socrates. For it possesses a most wonderful and invincible strength; and by those that understand it will be acknowledged to have all the force of geometrical demonstration. Socrates himself insinuates as much as this." (Thomas Taylor.)

with that guide who is appointed to lead the living hence. But there they receive the allotments due to each, and having remained for that time which is necessary, another guide again conveys them hither after many long periods of time."

Socrates then describes this journey of the soul after death* according to the tradition which he has received, and finally applies what has been said to those who have lived the philosophic life. "But as for those who are deemed to have led lives excelling in holiness, these are they who, being set free from the places in the Earth as from prison-houses, come to the pure dwelling-place above and live on the surface of the Earth; and of these they who have thoroughly purified themselves by philosophy live without fleshly bodies for evermore, and come to mansions fairer than these, whereof it is not easy to tell, nor does the present time suffice. But by reason of all this which I have told, Simmias, we must do all so that we may participate in virtue and wisdom in this life, for the reward is fair and the hope great.

"But to assert that this, or something like it, is true of our souls and their dwelling-places—since the soul appears to be immortal—seems to me to be worth hazarding by him who thinks it so, for it is a noble risk; and he should, as it were, charm himself by singing it over to himself: for this reason I have given you the myth at such length. But because of this, that man should have good hope for his soul, who in this life lets go the pleasures of the body and its adornments, as things foreign to his nature, and likely to do more harm than good, but has eagerly devoted himself to learning, and having adorned his soul, not with a foreign but with her own proper ornament, with temperance and justice, fortitude, liberty, and truth, so awaits the journey to Hades as one who is ready to go whenever he shall be called upon by Fate."

* See "The Human Soul in the Myths of Plato," *Shrine of Wisdom*, Vol. IX, p. 307.

ANCIENT CHINESE MUSIC

The earliest works on Chinese Music were burned with much of the best of the literature of China by the order of the Emperor She Huang-Ti (246 B.C.). But, as in other similar instances in history, a few manuscripts were hidden by zealous lovers of wisdom and were subsequently found at different times.

Comparatively little remains concerning the Music of ancient China, but there is sufficient to show that the art must have reached a very high level. It was intimately related to the sacred ceremonies which regulated the whole national life. Although, like all music, it was necessarily expressive, this was only one of its aspects, since it was primarily used as a means of interpreting the ideal life and of ordinating, uplifting, and unifying the earthly with the heavenly life.

The masters of this art were the great Emperors who were not only rulers but also philosophers and mystics.

While it is generally agreed that there are many similarities between ancient Chinese music and that of ancient Greece, at the same time it is acknowledged that after all the intervening ages neither is fully understood.

Pythagoras was the originator of the Science of Music of the Western world; the philosopher and Emperor Fo-hi, the "great Illuminator" (2852-2737 B.C.), is said to have invented Chinese music, which, like the Greek, is now a lost science.

Each emperor is reported to have had his own system or, what is probably more likely, a particular way of using the universal principles of music to suit his own mode of government.

"The essential nature of ceremonies and music being the same, the intelligent kings, one after another, continued them as they found them. The occasions and forms were according to the times when they were made; the names agreed with the merit they commemorated."—*Yü Kí*, I, 20.

Since much concerning Fo-hi is legendary, very little is known of his music except its name, which was called *Fu-lai* or *Li-pen*, "Established Cause."

There are definite records of the music of the Emperor Huang-Ti, the "Yellow Emperor" (2697 B.C.) Its name was *Hsien-chih*,

the "all-pervading influence," and it is said to have expressed the "completeness of its author's virtue."

It is recorded of Huang-Ti that he "obeyed the desire of his human nature and rendered music manifest throughout his empire to comply with the wishes of Heaven; that he practised it in accordance with the rites of propriety, and established it in order that his people might be better and happier."

The system of Huang-Ti was used by succeeding emperors, the most eminent of whom was the Emperor Shun (full, all-accomplished), whose music was called *Sháo*, and showed how "he continued the virtue of his predecessor." His compositions were rendered as late as the time of Confucius; one of them, called the *Ta Sháo*, impressed this philosopher so deeply that "he did not know the taste of meat for three months"; in other words he was so influenced by it as to be quite oblivious of material things for a considerable time.

In the *Yó Kí* a conversation is given between a blind and aged disciple of Confucius, Tsze-hsia, and the Marquis of Wan (ruler in Wei from 425-387 B.C.), concerning the difference between the ancient Chinese music and that of the current period. "In antiquity," said Tsze-hsia, "Yang and Yin acted according to their several natures, and the four seasons were what they ought to be. The people were virtuous, and all the cereals produced abundantly. There were no fevers or other diseases, and no apparitions or other prodigies. This was what we call 'the period of great order' (the Golden Age). After this arose the sages, who set forth the duties between father and son, and between ruler and subject, for the guidance of society. When these guiding rules were thus correctly adjusted, in all under Heaven was a great tranquillity; after which the sages framed with exactness the six accords (upper and lower), and gave harmony to the five notes and to the singing of the odes and praise-songs; constituting what we call 'the virtuous airs.'"—*Yó Kí*, III, 10.

The beauty of ancient Chinese music is also recognized by a modern writer who says: "All the philosophers are unanimous in their praise of ancient music . . . they lament and regret that it has been lost."—Van Aalst, *On Chinese Music*.

Huang-Ti is reputed to have originated a System of Lus—or pitch-pipes (laws or principles)—according to the *pa-kua* or symbols of Fo-hi which were the basis of that ancient patriarch's

teachings, and embodied the principles of Yang and Yin (Heaven and Earth).*

The story is told of how Huang-Ti, in order to procure tubes to make the *lus*, sent his minister Ling-Lun to Tahsia, a place situated west of the K'uenlun Mountains (the Olympus of China) where bamboos grew in regular thickness. The minister cut the piece of bamboo between two knots and it emitted a sound which was considered to be the base from which all others could be produced.

There are various legends about the *lus*, one being that the bamboos growing on the banks of the Yellow River gave out the basic sound, which was that of the mighty river's rolling waves; another, that the sounds of the *lus* were first heard by the inventor when listening to the song of the feng bird.

According to Chinese tradition Yang and Yin subsist in perfect harmony.

The number 3 is regarded as the symbol of Yang (Heaven), and 2 that of Yin (Earth): therefore two sounds being in the proportion of 3 to 2 will harmonize as perfectly as the principles which they symbolize.

The *lus* were cut on the principle of the relation of 3 to 2, which represented the harmony existing between Heaven and Earth.

The first *lu* measured nine Chinese inches; the second was cut exactly two-thirds its length, and sounded a note a perfect fifth from the fundamental sound, which was called *kung*.

The next was produced from the second *lu* and measured exactly two-thirds its length, and thus its note likewise was a perfect fifth higher than its generator. But this note was regarded as being too far removed from *kung*, the basic first sound, and so its producing *lu* was doubled; four-thirds, instead of two-thirds of its length was taken, which rendered the note an octave lower.

In this way, it is said, the *lus* engendered one another, each always exactly measuring either two-thirds or four-thirds of the total length of their producer.

The *lus* are twelve in number and are said to form a kind of diatonic scale.

They are divided into two classes, Yang and Yin *lus*, represent-

* See *Shrine of Wisdom*, Vol. XV, No. 60, pp. 324-326.

ing the positive and the negative, or the active and the passive, in accordance with the principles underlying the Primal Duad, from which all dualities and the very idea of duality itself proceed.

Each lu has its own peculiar name as follows :

YANG LUS (upper accords)		YIN LUS (lower accords)	
1. Huang-Chung, yellow bell,	generates	2. Lin-Chung, forest bell	
3. T'ai-Ts'u, great arrow,	generates	4. Nan-lü, southern tube	
5. Ku-Hsi, old purified,	generates	6. Ying-Chung, responsive bell	
7. Jui-Pin, luxuriant vegetation,	generates	8. Ta-lü, greatest tube	
9. I-Tsê, equalizing rule,	generates	10. Chia-Chung, pressed bell	
11. Wu-i, untermiated,	generates	12. Chung-lü, mean tube.	

Although, with the material available, it is not easy to see the significance of these names, the fact that the lus were assigned to the different months of the year in the sacred seasonal ceremonies is suggestive that they were regarded as having a relationship with the appropriate characteristic virtues to be cultivated by the people.

They had also a correspondence with the twelve moons and with the hours.

The nature and character of the lus suggest some similarity with the Modes of ancient Greek music and even with the Ecclesiastical Modes which took over the old tribal names of Greece. Although these two latter systems differed, yet both assigned similar distinct characteristics to each Mode. For example, the ancient Greeks associated airs in the Dorian Mode with Spring "because that measure wholly consists in temperament and moderation." It is interesting to note also that the Plainchant Modes are divided into two classes, the Authentic and Plagal, and that the former is "manly, vigorous, and sublime"; the latter, "feminine, gentle, and beautiful."

The notes produced by the first five lus are the five fundamental sounds. The first, *kung*, represents the ruler, emperor, or prince; the second is named *shang*, the ministers; the third, *chiao*, the people, or nation; the fourth, *chih*, affairs of the State; and the fifth, *yu*, things, or material objects. Two other notes *pien-chung*, "changing into chung," and *pien-chih*, "changing into chih," are considered of minor importance.

The original Chinese scale was, therefore, pentatonic, and

though the diatonic scale was introduced and used at a much later period, there has been a reversion to the pentatonic.

The five-fold principle is strikingly prominent in Chinese philosophy: the different aspects of man and the universe are constantly shown in relationship to it, as well as the analogies of the many "fives" with each other. For example, the five notes are related to the five elements, namely, earth, wood, fire, metal, and water,* as well as to the seasons; the basic note, *kung*, being assigned to earth and to the "middle season" or "intermediate centre."

The *Yo Kî*, or *Record of Music*,† consists of eleven phien or books, all that remains of earlier records which were recovered years after the "burning of the books."

"The old documents on music that have been rediscovered during the earlier Han dynasty, appear in *Liu Hsin's Catalogue* after those of the Lî, amounting in all to 165 phien, distributed in six collections. The first of these was the *Yo Kî*, in 23 phien; the second, the *Kî* of Wang Yü, in 24 phien. Khung Ying-tâ, deriving his information from a note in *Hsin's Catalogue* and other sources, sums up what he has to say about this book in the following way: 'On the rise of the Han dynasty, the treatises of former times on music, as well as the practice of the art, were in a state of special dilapidation. In the time of the Emperor Wü, his brother Teh, with the help of many scholars, copied out all that remained on the subject of music, and made a *Yo Kî*, or *Record of Music*, in 24 phien or books, which Wang Yü had presented to the court in the time of the Emperor Khang (32-7 B.C.); but it was afterwards hardly heard of. When Liü Hsiang (who died 9 B.C.) examined the books in the Imperial Library, he found a *Record of Music*, different from that which Wang Yü had presented. Our present *Yo Kî* contains eleven of those phien, arranged with the names of their subjects. The other twelve are lost, though their names remain.'"—Introduction to the *Lî Kî*, Legge's translation.

This work is not only a Record of Music but also of Ceremonies. The two arts are so intimately bound together that it is hardly

* See *Shrine of Wisdom*, Vol. XI, No. 41, p. 121.

† All quotations are from Legge's translation (*Sacred Books of the East*).

possible to separate them. Throughout the *Yō Kī* there is every evidence that music was regarded by the ancient emperors as the handmaid of ceremony. The ceremonies were the sensible or material expression of heavenly realities in action, and with music they were regarded as a powerful instrument for right education in the highest possible sense. They were designed to make a universal appeal and were the pivot round which the life of the ancient Chinese revolved. They were framed to represent, express, and ordinate, not only man's external natural relations, but also his inner relations with the Divine and the universe, as well as with his fellow men, and thus establish an ideal state after the pattern of Yang and Yin.* It is therefore said that "Ceremonies and music should not for a moment be neglected by anyone."

It is significant that the *Yō Kī* begins by declaring that "all the modulations of the voice arise from the minds of men"; that the various affections of the mind are in turn produced by things, and are expressed in sounds.

"When the mind is moved to sorrow, the sound is sharp and fading away; when it is moved to pleasure, the sound is slow and gentle; when it is moved to joy, the sound is exclamatory and soon disappears; when it is moved to anger, the sound is coarse and fierce; when it is moved to reverence, the sound is straightforward, with an indication of humility; when it is moved to love, the sound is harmonious and soft. These six peculiarities of sound . . . indicate the impressions produced by (external) things. On this account the ancient kings were watchful in regard to the things by which the mind was affected."—*Yō Kī*, I, 2.

"All modulations of sound take their rise from the mind of man; and music is the intercommunication of them in their relations and differences. Hence even beasts know sound but not its modulations; and the masses of the common people know the modulations, but they do not know the music. It is only the superior man (the sage) who can (really) know music."—*Yō Kī*, I, 7.

A true knowledge of music depends upon an understanding of the Harmony of Yang and Yin: hence it belongs to the sage alone.

* See "The Simple Way," Section III (*Shrine of Wisdom* translation).

The fact that the wise emperors placed all things in the universe and in man under the two principles of Yang and Yin, intimates the simplicity and profundity of ancient Chinese philosophy as well as the comprehensiveness of the knowledge possessed by these sages and their ability to give it symbolical expression.

Their ceremonies were renowned for the utmost variety and exactness of detail, and at the same time for the unity of purpose which characterized them.

"In music we have the expression of feelings which do not admit of any change; in ceremonies that of principles which do not admit of any alteration. Music embraces what all equally share; ceremony distinguishes the things in which men differ. Hence the science of music and ceremonies embraces the whole nature of man.

"To go to the root (of our feelings) and know the changes (which they undergo) is the province of music; to display sincerity and put away all that is hypocritical is the grand law of ceremonies. Ceremonies and music resemble the nature of Yang and Yin, and penetrate to the virtues of the spiritual Intelligences."—*Yō Kō*, III, 1, 2.

"It belongs to the nature of man, as from Yang, to be still at his birth. His activity shows itself as he is acted on by external things and develops the desires incident to his nature. Things come to him more and more, and his knowledge is increased. Then arise the manifestations of liking and disliking. When these are not regulated by anything within, and growing knowledge leads more astray without, he cannot come back to himself, and his heavenly principle is (as if) extinguished.

"Now there are no end of the things by which man is affected; and when his likings and dislikings are not subject to regulation (from within), he is changed into the nature of things as they come before him; that is, he stifles the voice of his heavenly principle within, and gives the utmost indulgence to the desires by which men may be possessed. Following this we have the rebellious and deceitful heart with licentious and violent disorder. The strong press upon the weak; the many are cruel to the few; the knowing impose upon the dull; the bold make it bitter for the timid; the diseased are not nursed; the old and young, orphans and solitaries are neglected: such is the great disorder that ensues.

"Therefore the ancient kings, when they instituted their ceremonies and music, regulated them by consideration of the requirements of humanity."—*Yō Kō*, I, 11, 12, 13.

The requirements of humanity were known to the emperors since they taught that man was an epitome of Yang and Yin (in terms of himself); that he possessed an earthly nature after the pattern of Yin and a heavenly one in the image of Yang. Thus he is normally united to them and to all that corresponds with Earth and Heaven, and is therefore able to enter into conscious relations with both Yang and Yin, and all their symbolical correspondences may be analogically repeated in his life.

The harmony existing between man's heavenly and earthly nature is, however, continually broken, and every available aid is required in order that he may regain and maintain that harmony. For this purpose the great sages instituted their ceremonies and music as being normally adapted for this end.

"Harmony is the thing principally sought in music: it therein follows Yang, and manifests the divine expansive influence characteristic of it. Normal distinction is the thing aimed at in ceremonies: they therein follow Yin, and exhibit the divine retractive influence characteristic of it. Hence the sages made music in response to Yang, and framed ceremonies in correspondence with Yin. In the wisdom of their ceremonies and music we see the directing power of Yang and Yin."—*Yō Kō*, I, 29.

The following passage from the *Yō Kō* illustrates the symbolism of the five notes:

"(The relation) between ruler and minister was determined from a consideration of Yang (conceived of as) honourable, and Yin (conceived of as) mean. The positions of noble and mean were fixed with a reference to the heights and depths displayed by the surface (of the earth). The regularity with which movement and repose follow each other (in the course of nature) led to the consideration of affairs as small and great. The different quarters (of the heavens) are grouped together, and the things (of the earth) are distinguished by their separate characteristics; and thus give rise to (the conception of) natures and their attributes and functions. In heaven there are formed its visible signs, and earth produces its (endless variety of) things; and thus it was

that ceremonies were framed after the distinctions between Yang and Yin."

This symbolic expression is further evidence of the wisdom of the ancient emperors and of their intention to establish an ideal state in the likeness of Heaven and Earth.

"With him who does not know the sounds we cannot speak about the airs, and with him who does not know the airs we cannot speak about the music. The knowledge of music leads to the subtle springs that underlie the rules of ceremony. He who has apprehended both ceremonies and music may be pronounced to be a possessor of virtue. Virtue means realization.

"Hence the greatest achievements of music were not in the perfection of the airs; the (efficacy) of the ceremonies . . . was not in the exquisiteness of the flavours."—*Yō Kī*, I, 8, 9.

"In music we have the outcome and bestowal; in ceremonies a return. Music expresses the delight in what produces it, and ceremonies lead the mind back to (the favours) which originate them."—*Yō Kī*, II, 25.

The following quotation from the *Yō Kī* is regarded by the Chinese scholar and encyclopaedist, Ma T'wan-lin, as one of the most marvellous ever written:

"There are Yang above and Yin below, and between them are distributed all the (various) beings with their different (natures and qualities): in accordance with this proceeds the framing of the ceremonies. Yang and Yin flow forth and never cease; and by their united action production and change ensue: in accordance with this, music arose. The processes of growth in spring and of maturing in summer suggest benevolence; those of in-gathering in autumn and storing in winter suggest righteousness. Benevolence is akin to music and righteousness to ceremonies."—*Yō Kī*, I, 28.

This quotation implies that the ceremonies were the symbolical reflection of the way of unfoldment of all things from their spiritual parents, while the music naturally represented the harmony of their ceaseless energy whereby all things are perpetually active.

In so far as the ceremonies and music were faithful presentations of these mystical truths, so they were potent aids for walking in the way of Yang and Yin.

The cycle of the seasons reveals the Path of Perfection from

birth to maturity and is symbolized in the sacred equinoctial ceremonies with their appropriate music.

"They who knew the essential nature of ceremonies and music could frame them; and they who had learned their elegant accompaniments could hand them down. The framers may be pronounced sage; the transmitters, intelligent. Intelligence and sagehood are other names for transmitting and inventing.

"Music represents the harmony between Yang and Yin; ceremonies reflect the orderly distinctions in their operations. From that harmony all things receive their being; to those orderly distinctions they owe the differences between them. Music has its origin from Yang; ceremonies take their form from the likeness of Yin. If the imitation of this likeness were carried to excess, confusion (of ceremonies) would appear; if the framing of music were carried to excess, it would be too vehement. Let there be an intelligent understanding of the nature and interaction of (Yang and Yin) and there will be the ability to practise well both ceremonies and music."—*Yü Kí*, II, 22-23.

"The ancient kings (in framing their music) laid its foundations in the feelings and nature of men; they examined (the notes) by the measures (for the length and quality of each), and adapted it to express the meaning of the ceremonies (in which it was to be used). They (thus) brought it into harmony with the energy that produces life. . . . They made it indicate that energy in its yang or phase of vigour, without any dissipation of its power, and also in its yin, or phase of remission, without the vanishing of its power. The strong phase showed no excess like that of anger, and the weak no shrinking like that of pusillanimity. These characteristics blended harmoniously in the minds of men, and were similarly manifest in their conduct. Each occupied quietly its proper place, and one did not interfere injuriously with another.

"After this they established schools for (teaching their music) and different grades (for the learners). They marked most fully the divisions of the pieces, and condensed into small compass the parts and variations giving beauty and elegance, in order to regulate and increase the inward virtue (of the learners). They gave laws for the great and small notes according to their names, and harmonized the order of the beginning and the end, to

represent the doing of things. Thus they made the underlying principles of the relations between the near and distant relatives, the noble and mean, the old and young, males and females, all to appear manifestly in the music. Hence it is said that 'in music we must endeavour to see the depths.'"—*Yō Kō*, II, 10-11.

JEWELS

The Love of God defends us from the uneasiness of pain and grief, and makes us happy in all our capacities. It is so Divine a cordial, that the least drop of it is able to sweeten and outweigh all the troubles of this present state, and render the most calamitous condition not only easy but joyous. For it gives an anticipation of those joys in which it will at last invest us, brings down Heaven to our bosoms ere it carries us up thither.

—*John Norris.*

True Love is taught and guided by true Light and Reason, and this true, eternal, and divine Light teacheth Love to love nothing but the One True and Perfect Good, and that simply for Its own sake, and not for the sake of a reward, or in the hope of obtaining anything, but simply for the Love of Goodness, because it is good and hath a right to be loved. And all that is thus seen by the help of the True Light must also be loved of the True Love. Now that Perfect Good, Which we call God, cannot be perceived but by the True Light; therefore He must be loved wherever He is seen or made known.

—*Theologia Germanica.*

THE CELESTIAL HIERARCHIES

BY DIONYSIUS THE AREOPAGITE*

CHAPTER X

Recapitulation and Summary of the Angelic Hierarchies.

We have agreed that the most venerable Hierarchy of the Intelligences, which is close to God, is consecrated by His first and highest Ray, and uplifting itself directly to It, is purified, illuminated, and perfected by the Light of the Godhead Which is both more hidden and more revealed. It is more hidden because It is more intelligible, more simplified, and more unitive; It is more revealed because It is the First Gift and the First Light, and more universal and more infused with the Godhead, as though transparent. And by this again the second in its own degree, and by the second the third, and by the third our hierarchy, according to the same law of the regular principle of order, in divine harmony and proportion, are hierarchically led up to the Super-Primal Source and End of all good orders, according to that divinely established law.

Each Order is the interpreter and herald of those above it, the most venerable being the interpreter of God Who inspires them, and the others in turn of those inspired by God. For that Super-essential Harmony of all things has provided most completely for the holy regulation and the sure guidance of rational and intellectual beings by the establishment of the beautiful choirs of each Hierarchy; and we see that every Hierarchy possesses first, middle, and last powers.

But to speak rightly, He also divided each rank in the same divine harmonies, and on this account the Scriptures say that the most Divine Seraphim cry one to another, by which, as I think, it is clear that the first impart to the second their knowledge of Divine things.

* For Chapters I-XI see *Shrine of Wisdom*, Vol. XV, Nos. 58, 59, and 60.

This may fittingly be added, that each Celestial and human intelligence contains in itself its own first, middle, and last powers, which are manifested in a way analogous to the aforesaid ordination belonging to each of the Hierarchical Illuminations; and accordingly each intelligence, as far as is right and attainable to it, participates in the most spotless purity, the most abundant light, and the most complete perfection. For nothing is self-perfect nor absolutely undigested of perfection, save only That Which is truly self-perfect and above all perfection.*

CHAPTER XI

Why all the Celestial Hierarchies in Common are called Celestial Powers.

Now that these things have been defined, the reason for applying the general name, Celestial Powers, to all the Angelic Beings demands our consideration. For we cannot say of these, as we can of the Angels, that the Order of the holy Powers is the last of all; moreover, the higher Orders of Beings, indeed, have part in the illuminations of the lowest, but the last by no means possess those of the first. And for this reason all the Divine Intelligences are called Celestial Powers, but never Seraphim or Thrones or Dominions; since the lowest do not share in the whole characteristics of the highest. For the Angels, and the Archangels above them, and the Principalities, and the ranks which are placed by theology after the Powers, are frequently called by us Celestial Powers, in common with all the other holy Beings.

* "Among all the Angels, from the higher ones even down to us, there is a mutual and alternate announcement proceeding from above; as they receive and deliver in turn what they announce in a marvellous and most beautiful order. Since among the Angels themselves there is an order of all ordinances after the pattern of the Order of all. . . . But every announcement is a receiving, informing, purifying, enlightening, perfecting, and representing of the Divine Truth; the Light of which as it goes forth in order and shines upon all, so distinguishes and marks each object in a wonderful manner, that everything shines forth in it in its own proper quality, and stands out and appears in its own nature, with its individual powers and office, exhibiting in its own degree some perfection in God, in Whom all perfection is in its highest; nay, rather, Who is Himself the proper Perfection of every one, perfecting all things, in Whom there is nothing perfect but Himself."—Colet.

But we deny that in using the general name, Celestial Powers, for all we cause any confusion with regard to the characteristics of each Order. For all the Divine Celestial Intelligences are divided, according to the supermundane account of them, into three groups in respect of their essence, power, and activity; and when we name all or some of them, loosely, Celestial Beings or Celestial Powers, we are referring to them indirectly in terms of that essence or power which each possesses.

But we must not assign the highest characteristics of the Holy Powers (which we have already well distinguished) to all the natures wholly below them, for this would bring confusion into the clear and harmonious Order of Angels: for, as we have frequently rightly shown, the highest Orders possess in fullest measure the holy characteristics of the lower, but the lowest do not possess the pre-eminent unitive principles of those more venerable than themselves, because the First Radiance is imparted to them through the first Orders according to their capacity.

CHAPTER XII

Why the Hierarchs among Men are called Angels.

Those who earnestly study the Holy Scriptures sometimes ask, "If the lowest ranks do not possess to the full the powers of those above them, why is our Hierarch called in the Holy Word the Angel of the Omnipotent Lord?"

This, however, does not contradict what has been already defined. For we say that the lowest choirs do not possess the integral and pre-eminent power of the higher Orders, since they receive it partially, in the measure of their capacity, in accordance with the one harmonious and binding fellowship of all things.

For example, the choir of the holy Cherubim participates in higher wisdom and knowledge, whilst the Orders below them are themselves also partakers of wisdom and knowledge, but more partially, and in a lower degree, proportioned to their capacity. For the universal participation in wisdom and knowledge is shared by all the Divine Intelligences, but the degree of participation, whether immediate and first, or second and inferior, is not common, but is determined for each by its own rank. This also

may be rightly said of all the Divine Intelligences, that even as the first possess in the highest degree the holy characteristics of the Orders below them, so the lowest possess the powers of the higher, not in equal measure, but in a subordinate degree.

Therefore I do not think it unreasonable that the Scriptures should call our hierarchs angels, since they participate according to their own power in the interpretative characteristic of the Angels, and uplift themselves, as far as is possible to man, into an assimilation to the Angels as revealers of truth.

You will find, however, that the Word of God not only calls these Celestial Beings above us Gods, but also gives this name to saintly men amongst us, and to those men who, in the highest degree, are lovers of God; although the First and Unmanifest God superessentially transcends all things, being enthroned above all, and therefore none of the beings or things which are can truly be said to be wholly like Him, save in so far as those intellectual and rational beings who are wholly turned towards union with Him, as far as is in their power, and who, uplifting themselves perpetually, as far as possible, to the Divine Radiance, in the imitation of God (if it be lawful so to speak) with all their powers, are thought worthy of the same divine name.

(To be continued)

PROCLUS ON THE UNIVERSAL FORMS IN THE SOUL*

If the dianoetic power and intellect speculate separate and immaterial forms, and likewise things universal, and which subsist in themselves, but sense contemplates things partible, and which are inseparable from subjects, it is necessary that the spectacles of the dianoetic power and of intellect should be more divine and more eternal. Universals, therefore, are prior to particulars, and things immaterial to things material.

* Translated by Thomas Taylor.

Whence, then, does the dianoetic power receive these? For they do not always subsist in us according to energy. It is, however, necessary that things in energy should precede those in capacity, both in things intellectual and in essences. Forms, therefore, subsist elsewhere, and prior to us, in Divine and Exempt Natures, through whom the forms which we contain derive their perfection. But these not subsisting, neither would the forms in us subsist: for they could not be derived from things imperfect; since it is not lawful that more excellent natures should be either generated or perfected from such as are subordinate. Whence, too, is this multitude of forms in the multitude of souls derived? For it is everywhere necessary, prior to multitude, to conceive a monad from which the multitude proceeds. For as the multitude of sensibles was not generated, except from a unity, which is better than sensibles, and which gave subsistence to that which is common in particulars, so neither would the multitude of forms subsist in souls, such as the just itself, the beautiful itself, which subsist in all souls in a manner accommodated to the nature of soul, without a certain generating unity, which is more excellent than this animastic multitude. . . . Is it not also necessary that prior to self-motive natures there should be an immovable form? If therefore there are forms in souls which are many and of a self-motive nature, there are, prior to these, intellectual forms.

But if there are not forms essentially inherent in soul, there is no place left to which anyone can turn his dianoetic power, for phantasy and sense necessarily look to things connascent with themselves. And of what shall we possess a dianoetic or scientific knowledge if the soul is deprived of forms of this kind? For we shall not make our speculation about things of posterior origin, since these are more ignoble than sensibles themselves and the universals which they contain. How then will the objects of knowledge which are co-ordinate to the dianoetic power be subordinate to those which are known by sense? It remains therefore that we shall not know anything else than sensibles. But if this be the case, whence do demonstrations originate? Demonstrations, indeed, are from those things which are the causes of the things demonstrated, which are prior to them according to nature, and not with relation to us, and which are more honourable than the conclusions which are unfolded from them. But the things from which demonstrations are formed are

universals and not particulars. Universals therefore are prior to, and are more causal and more honourable than particulars. Whence likewise are definitions? For definition proceeds through the essential reason of the soul: for we first define that which is common in particulars possessing, within, that form of which the something common in these is the image. If, therefore, definition is the principle of demonstration, it is necessary that there should be another definition prior to this of the many forms and essential reasons which the soul contains. For since the just itself is in every soul, it is evident that there is something common in this multitude of the just, whence every soul, knowing the reason of the just contained in its essence, knows in a similar manner that which is in all other souls. But if it possesses something common, it is this something common which we define, and this is the principle of demonstration, and not that universal in the many, which is material, and in a certain respect mortal, being co-ordinated with the many: for in demonstrations and definitions it is requisite that the whole of what is partial should be comprehended in universal and definition. The definitions, however, of things common in particulars do not comprehend the whole of particulars: for, can it be said that Socrates is the whole of rational mortal animal, which is the definition of man, since he contains many other particulars which cause him to possess characteristic peculiarities? But the reason of man in the soul comprehends the whole of every individual: for it comprehends uniformly all the powers which are beheld about the particulars of the human species. And in a similar manner with respect to animal: for, indeed, the universal in particulars is less than the particulars themselves, and is less than species; since it does not possess all differences in energy, but in capacity alone; whence also, it becomes as it were the matter of the succeeding formal differences. The reason of man in our soul comprehends all the differences of man unitedly, and not in capacity, like the universal in particulars, but in energy. If, therefore, definition is the principle of demonstration it is requisite that it should be the definition of a thing of that kind which is entirely comprehensive of that which is more partial. But of this kind are the forms in our soul, and not the forms which subsist in particulars. If these, therefore, should be subverted, neither would it be possible to define. Hence, the definitive art together

with the demonstrative art would perish abandoning the conceptions of the human mind. The divisive art would also be nothing more than a name: for the whole employment of division is to separate the many from the one, and to distribute things presubsisting unitedly in the whole into their proper differences, not adding the differences externally, but contemplating them as inherent in the genera themselves and as dividing the species from each other. Where, then, will the work of this art be found, if we do not admit that there are essential forms in our soul? For he who supposes that this art is employed in things of posterior origin, that is, forms abstracted from sensibles, perceives nothing of the power which it possesses: for to divide things of posterior origin is the business of the divisive art, energizing according to opinion; but to contemplate the essential differences of the reasons in the soul is the employment of the dianoetic and scientific division which also unfolds united powers, and perceives things that are more partial branching out from such as are more total. By a much greater priority therefore to the definitive and demonstrative arts will the divisive art be entirely vain, if the soul does not contain essential reasons: for definition is more venerable and ranks more as a principle than demonstration, and again division than definition: for the divisive gives to the definitive art its principles, but not vice versa. The analytic art, also, must perish together with these if we do not admit the essential reasons of the soul. For the analytic is opposed to the demonstrative method as resolving from things caused to causes, but to the definitive as proceeding from composites to things more simple, and to the divisive as ascending from things more partial to such as are more universal. So that those methods being destroyed this also will perish. If, therefore, there are not forms or ideas, neither shall we contain the reasons of things. And if we do not contain the reasons of things, neither will there be the dialectic methods according to which we obtain a knowledge of things, nor shall we know where to turn the dianoetic power of the soul.